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OF THE

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INTRODUCTORY ARTICLES FOR 1935-1936 COMPETITIONS

CLASS A PROJET I—A POST OFFICE

BY ELECTUS D. LITCHFIELD

In the design of any building there is primarily the problem of its planning so that it may be an efficient instrument for its particular use. Coupled with that problem is another which becomes simpler and easier of solution if the primary problem of use or function is itself solved in the simplest and most straightforward fashion. This secondary problem is the planning of the building both horizontally and vertically, so that it shall clearly simply and beautifully express its purpose and function. While this is true of any building it is especially true in the case of a Federal Post Office when special and unique requirements as to use, are coupled with an authoritative demand for clear and dignified expression, not only of the activities housed within the structure, but of the might and majesty of the National Government which it represents.

A post office in a large town has usually combined with its post office activities, provision for the federal courts and for the local offices of the governmental activities. The building must, therefore, partake of the nature of a court house and office building, as well as of the special character necessary for post office activities. The student no doubt is familiar with the requirements of the courts and the average office building.

This problem may be divided roughly into two parts, i.e., first the provision for the public, and second, of equal if not greater importance, those functions which are rigidly confined to the government employees. The ease with which these activities may be carried on, are the measure of the structure's success as a machine for handling the U. S. mails. The public's access is confined to the public lobby or corridor and here are assembled the facilities for the receipt and delivery of the mail, such as letter boxes, windows for "general delivery," for the reception and delivery of parcel post, for the sale of stamps, and for the registration of letters, for the purchase and payments of money orders, as well as slots for the mailing of local, domestic, and foreign mail. Here too are desks with facilities for writing.

Opening off the lobby or nearby is the office of the postmaster and the superintendent of mails, located so that direct contact may be had with the public and the post office staff. The lobby, or post office corridor, should be well lighted and easily accessible from the street. Where it is possible to have the corridor open to natural light and air, there is the advantage of economical illumination. Often, particularly in the larger cities where a great length of post office service is required on the one side of the public lobby for the many running feet of lock boxes, windows, etc., it is found necessary to place the postmaster's office, the office for the sale of stamps, and the other departments not concerned with the receipt or delivery of the mail, along the street side of the corridor.

Access to the post office corridor, if direct from the street, must be through vestibules. The building should be planned so that access to the courts or offices should not interfere with orderly and convenient use of the post office.

The space behind the post office screen is entirely divorced from the public. Here the mail is received, postmarked, the stamps are cancelled, and the mail is sorted and delivered either directly through the lock boxes or at the window or is turned over for house to house delivery by letter-carriers, or is sent to a distant destination by bus or rail. The Post Office Department in Washington has its own general rule of arrangement of the details of this great working space and the local postmaster has his own ideas of the arrangement best suited to the post office in his city to obtain the most satisfactory and economical handling of the mail.

In a large post office the "railway mail," i.e., that coming or going by rail, is a department by itself and is sometimes given an entire floor above the mail working space.

A building of this type is the local headquarters of the Government of the country, and should be substantial, permanent and dignified. Its style should be largely governed by the character of its surroundings and great care should be taken that its scale is not less than the general standard set by the buildings in its immediate surroundings. Where a city has a definitely established style, and there are a few American cities which have, this fact should not be overlooked in the design of its post office. With these considerations in mind, the designer is free to produce a building which should be practical, beautiful and expressive of its use. It is an interesting problem.

CLASS B PROJET I—AN ARTISTS' SUMMER COLONY

BY W. POPE BARNEY

In this coming problem the student will be given great latitude for the play of imagination and research.

The site will be indicated but not fully described. The student should, therefore, try to visualize for himself just what the colony is like and the full import of the elements which give the colony its reason for being:

Namely, the beauty of the scenery and the convenience to, but isolation from, the neighboring village. He should mentally live through a day and night in the community and should be sure that his design has the elements he would himself want if he were to live there.

Communities grow up around centralized opportunities either for work, play, or culture. Year by year they mould themselves to the varying influences, and by reason of selfishness or ignorance often the original reason for their being is obliterated. This obliteration does not necessarily take years to accomplish. The uninspired comprehensive planner can do it in a few short weeks over a drafting board. The student should hold constantly before him that the members of this colony will settle here to take advantage of the natural beauty, the invigorating out-of-door life, and to have a certain amount of contact with neighbors of like interests to their own. Over-organization can easily be done, and simplicity and directness are very fundamental virtues in the solution of such a program.

The requirements of the typical house are loosely drawn just as they so frequently are in actual practice. The architect has to deduce innumerable logical details from a very few significant facts given to him by his client. This calls for imagination, reason, and logic, and it is hoped that the present program will encourage the student to more personal research and thought than has been the case in past projets of a domestic nature.

A BRONZE GROUP FOR A PLANETARIUM

TWELFTH TRAVELING SCHOLARSHIP IN SCULPTURE — JUDGMENTS APRIL 1, 1935, AND JUNE 3, 1935

On the grounds of an important Institute of Science a Planetarium is being built. It will contain lecture halls and a circular room equipped with mechanical and electrical apparatus for the purpose of projecting on an artificial sky the position and courses of the sun, moon, planets and stars. The museum section of the building will contain historical data and other material related and allied to astronomy.

From the vestibule of this building one enters the main entrance hall, which will have as a central feature a bronze group mounted on a marble pedestal. This hall in plan measures fifty feet square and twenty-five feet in height.

The central feature, to be designed for this hall, must consist of two figures mounted on a pedestal. The subject matter is to be in keeping with the purpose of the building, it may be symbolic and wherever accessories are introduced in this composition they must be appropriate. The group and pedestal shall not exceed 10 feet in height.

It is important that the competitor bear in mind that the group must have a pleasing mass and silhouette as it will be seen from all sides. Furthermore, it should not impede circulation.

JURY OF AWARD

Chester Beach
Salvatore F. Bilotti
Arthur F. Brinckerhoff
Gaetano Cecere
Anthony de Francisci
Robert G. Eberhard
Ulric H. Ellerhusen
John Flanagan
Joseph Hudnut
Joseph Kiselewski
Hermon A. MacNeil
Austin Purves, Jr.
Charles Rudy
Karl H. Gruppe
Henry R. Sedgwick
William Van Alen
John V. Van Pelt
Adolph A. Weinman

CRITIQUE

BY HERMON A. MACNEIL

Of the nineteen competitors for the Twelfth Traveling Scholarship in Sculpture, given by the Beaux-Arts Institute of Design, it was pleasing and refreshing to note in our present period of excessive restlessness in all forms of Art that practically all of the students kept their minds on the solution of the problem.

It was an extremely interesting and free problem that immediately called on the imagination for its solution

and presented at the same time a very difficult condition, that is developing a mass which is pleasing from all sides —in short what the French call a "ronde-bosse" composition of two figures and such accessories as the designer wishes to introduce. With but the two figures to use (instead of three or more) it is at once evident by the plan, that the vertical static design is practically eliminated although several tried to do it, and of them J. Coppolino, placed sixth, was the more successful.

J. Amore, placed first, was chosen as submitting the best of all the designs because of the candid, frank and big conception of the problem. The group expressed study, contemplation and wonder, and has a good "all around" composition. It also has well selected detail in good proportion.

Criticism: The section at the back of the right leg of the man is poorly solved and unexpressive and the stone pedestal requirements are neglected.

E. Johnson's model, placed second, also has a weak pedestal and lacks an "all around" composition, but it does have a redeeming feature in the expression of the sentiment, a fine quality well presented in showing the humbleness of man.

P. Crouch, placed third, made an interesting interpretation of the motif. The "floating in air" idea and the group are pleasingly designed. Pedestal and group are too equal in size and the sphere would have appeared more stable if the cloud formation had been softened against it at the base.

M. Anderson's model, placed fourth, is very well designed as a "ronde-bosse" and is handled well in its mass and detail. Its baroque influence while "catchy" and clever, would doubtless pale on constant observance.

L. deGerenday, placed fifth, did not lose sight of the four sides but the figures perhaps express fear quite as much as wonderment. The standing figure is poorly constructed at the chest and shoulders although it is not expected that any of these compositions be completely finished in modelling.

The model of J. Coppolino, placed sixth, was lacking in arrangement and interest from the two sides.

As intimated, this group of young striving sculptors saw the problem in a large wholesome way making the expression of an idea important but subservient to sculptural import. They are learning to understand that the ability to model the human figure well, does not necessarily make a sculptor. In short, they are on the road toward the expression in form to the best of our capabilities.

REPORT OF JUDGMENT

PRELIMINARY COMPETITION

BEAUX-ARTS INSTITUTE OF DESIGN:

SELECTED FOR FINAL COMPETITION: J. Coppolino, J. Palmeri, A. Wein, J. Amore, M. E. Bacon, Jr., J. Mirenda, R. Wever, L. deGerenday, J. R. Terken, P. Diana, S. Goldstein, J. Appel, J. Oberwager, M. G. Anderson, M. Hebald, P. M. Crouch, W. N. Hirsch, E. A. Johnson, F. DeLorenzo, M. Monteleone.
ELIMINATED: 20.

COOPER UNION:
MENTION: E. Key-Oberg.
HALF MENTION: J. Mather, I. Feltman, B. Feltman.
NO AWARD: 4.

NEW YORK UNIVERSITY:
HALF MENTION: L. Hanousek, A. Novak, S. Katz.
NO AWARD: 1.

JOHN HERRON ART SCHOOL:
NO AWARD: 2.

YALE UNIVERSITY:
FIRST MENTION PLACED: E. Kingman.
FIRST MENTION: G. Kratina.
HALF MENTION: E. C. Rust.
NO AWARD: 5.

UNAFFILIATED:
PHILADELPHIA, PA.:
NO AWARD: 1.

REPORT OF JUDGMENT

FINAL COMPETITION

BEAUX-ARTS INSTITUTE OF DESIGN:

TWELFTH TRAVELING SCHOLARSHIP IN SCULPTURE: J. Amore.
SILVER MEDAL AND $100, PLACED SECOND: E. A. Johnson.
BRONZE MEDAL AND $50, PLACED THIRD: P. M. Crouch.

FIRST MENTION PLACED AND $25, PLACED FOURTH: M. G. Anderson.
FIRST MENTION AND $10, PLACED FIFTH AND SIXTH: L. deGerenday, J. Coppolino.
NO AWARD: 13.

ANNUAL PRIZES: FOUR BEST COMPOSITIONS IN YEAR 1934-1935

SILVER MEDAL AND $25, FIRST PLACE: E. C. Rust, Yale University.
BRONZE MEDAL AND $25, SECOND PLACE: M. W. Bacon, Jr., Beaux-Arts Institute of Design.
THIRD PLACE AND $15: S. DiTore, Cooper Union.
FOURTH PLACE AND $10: E. Kingman, Yale University.

FIRST PLACE—J. AMORE, BEAUX-ARTS INSTITUTE OF DESIGN

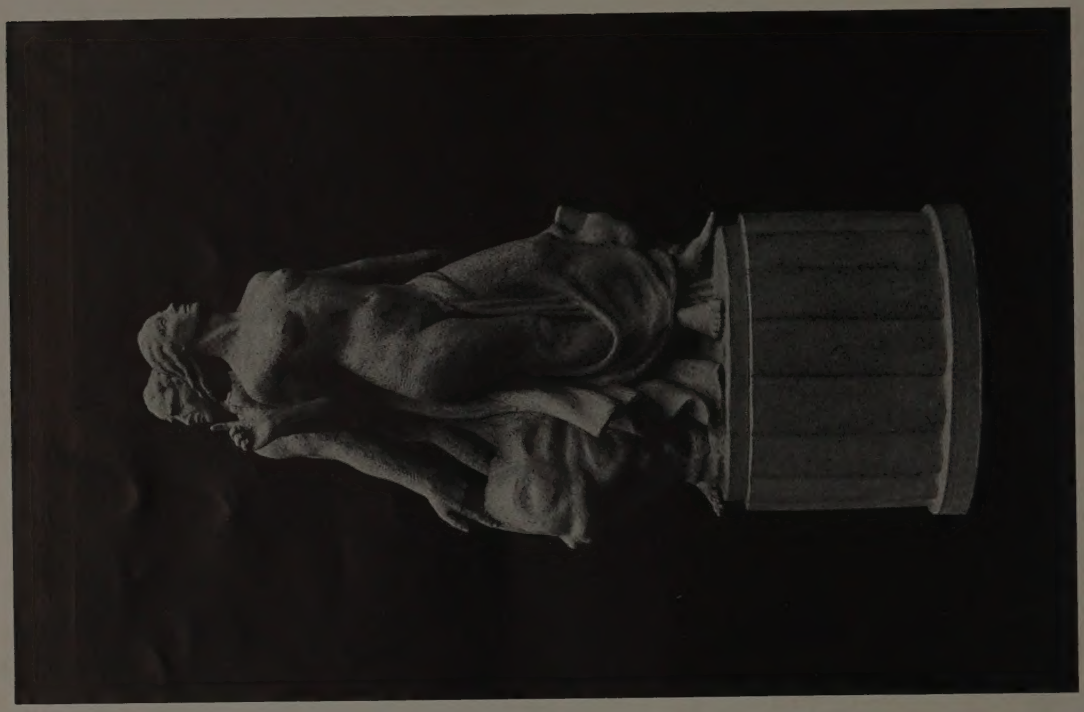
TWELFTH TRAVELING SCHOLARSHIP IN SCULPTURE—A BRONZE GROUP FOR A PLANETARIUM

SILVER MEDAL, SECOND PLACE—E. A. JOHNSON, BEAUX-ARTS INSTITUTE OF DESIGN
TWELFTH TRAVELING SCHOLARSHIP IN SCULPTURE—A BRONZE GROUP FOR A PLANETARIUM

BRONZE MEDAL, 3RD PLACE—P. M. CROUCH, BEAUX-ARTS INSTITUTE OF DESIGN

FIRST MENTION PLACED, 4TH PLACE—M. G. ANDERSON, BEAUX-ARTS INSTITUTE OF DESIGN

TWELFTH TRAVELING SCHOLARSHIP IN SCULPTURE—A BRONZE GROUP FOR A PLANETARIUM



FIRST MENTION, 6TH PLACE—J. COPPOLINO, BEAUX-ARTS INSTITUTE OF DESIGN

TWELFTH TRAVELING SCHOLARSHIP IN SCULPTURE—A BRONZE GROUP FOR A PLANETARIUM

FIRST MENTION, 5TH PLACE—L. DE GERENDAY, BEAUX-ARTS INSTITUTE OF DESIGN

SOCIETY OF BEAUX-ARTS ARCHITECTS

ANNUAL PARIS PRIZE COMMITTEE

Joseph H. Freedlander, Chairman

Julian Clarence Levi — Frederic C. Hirons — Ely Jacques Kahn — Chester Aldrich

FINAL AWARD

Each competitor received $50.

28TH PARIS PRIZE IN ARCHITECTURE, 1935: P. M. Heffernan, Harvard University, Pupil of J. J. Haffner.
SECOND PLACE: L. W. Smith, Princeton University, Pupil of Jean Labatut.
THIRD PLACE: T. T. Russell, University of Pennsylvania, Pupil of Georges Dengler.
FOURTH PLACE: A. Waldorf, New York City, Pupil of Lloyd Morgan.

A MODEL DAIRY

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION — JUDGMENT JUNE 3, 1935

A commercial dairy with an established business wishes to build a plant for the production of certified milk. To create a greater use of their product they have determined to erect an attractive plant where the public may see all the operations of the dairy business.

The farm site of about two thousand acres is situated at the crossing of two main highways, from which the land rises in a gentle slope. The plant is to employ all the latest scientific developments for the production of dairy products; and all the operations, from the feeding of the cows to the bottling of the milk and making of butter, cheese, ice cream, etc., shall be open to public view, but so arranged that the public at no time comes in contact with the operations.

The group shall comprise all the buildings required, not only for the housing of the herd but for the storage and mixing of the feed, the accommodation of farm implements, delivery wagons, etc.

The buildings required are:

1. A large feed barn, containing at least 5,000 sq. ft., for storage of food brought from the fields; in connection with this two or more corn cribs and four or more silos; also sheds for equipment. Attached to this building, a feed-mixing room.
2. From this barn a passage or passages lead to ten stables or "loafing pens" arranged in one or more groups, each pen—of about 400 sq. ft.—to hold twenty cows. The food is brought from the feed-mixing room to these loafing pens without crossing passages or spaces used by the cows. These pens must also be directly accessible from the fields in which the cows are kept.
3. From these pens a passage or passages lead the cows to a "milking parlor," passing through a small cow-washing room, with men's washing room and toilet adjacent. The milking parlor is to accommodate twelve cows at a time, each in a separate stall with water fountain. The milking is done by machine, and when done the cows return to their pens, and the milk passes through pipes to the—
4. Cooling room, and adjacent to this the bottling room. A refrigerator of about 400 sq. ft. stores the milk until needed. From this refrigerator:
   a) A certain proportion (about half of the milk) goes to a delivery platform for outside distribution, reached directly by a service drive. Opening off the delivery platform shall be a washing room of 400 sq. ft. for the cleansing of bottles brought in from the routes. Between this room and the bottling room a sterilizing room.
   b) A certain proportion to a Manufacturing Room adjoining for making ice cream, cheese, etc., containing about 1,000 sq. ft.
   c) A certain proportion to the restaurant, where it is sold to visitors.

5. The restaurant and lounge is an attractive room, of at least 2,000 sq. ft., to which the public comes to inspect the dairy and to buy and consume its products, etc.
   Adjacent to this is a parking space for fifty automobiles.
6. The public is to have a clear view of the milking, bottling and manufacturing, without at any time coming in contact with any of the processing. To accomplish this, an attractive observation room or galleries (with ample windows) connecting with the public restaurant, shall be provided.
   The plot to be covered by buildings measure about 600 feet by 300 feet.

JURY OF AWARD

Joseph H. Freedlander — Archibald M. Brown — Ely Jacques Kahn — William Van Alen
Chester H. Aldrich

CRITIQUE

BY CHESTER H. ALDRICH

Although at first sight this might seem a problem requiring technical knowledge, the information in the program seems to have been adequate, for the four solutions all show an understanding of the requirements. They, all four, demonstrate on the part of their authors considerable resource and invention, promptness and clearness of decision, and real architectural skill.

The design placed first has a clear and comprehensive plan, and both in plan and elevation it possesses just the right character for such a group. The arrangement is well thought out, the parts carefully studied, and so related to each other as to give a sense of space and airiness. Especially to be commended are the attractive restaurant and the observation galleries. This solution was a thoroughly appropriate and intelligent one.

The design placed second shows cleverness and some special knowledge and ingenuity in the arrangement of the washing and milking, but the exaggerated space given to the public gallery is scarcely justified, especially as, in spite of this space, the view of the milking itself is not very satisfactory. The group as a whole is well composed.

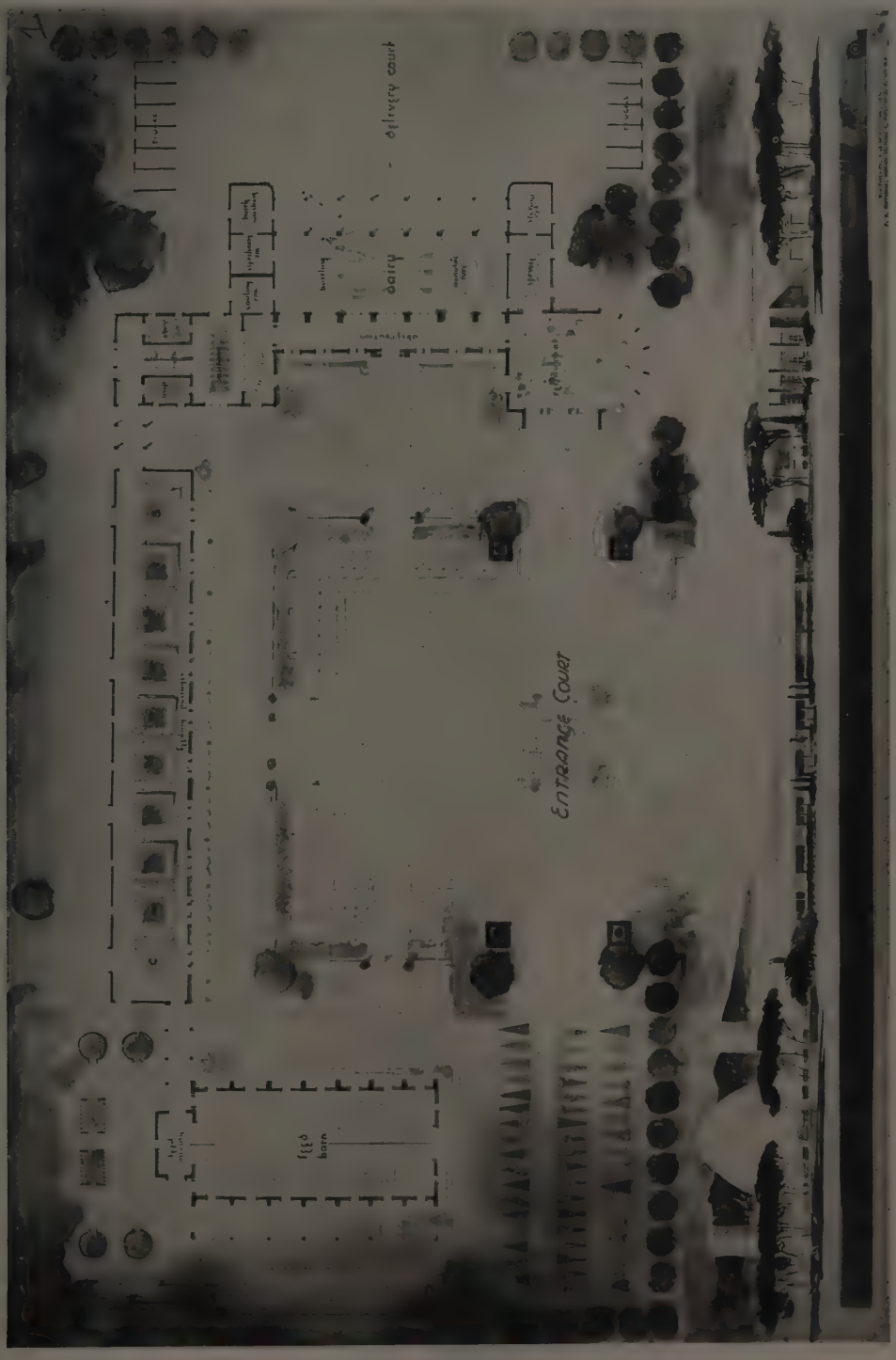
The arrangement in the solution placed third is not quite so cleancut and the treatment around the restaurant and the approach somewhat lacking in the informal roadside character appropriate to the subject. The arbitrary curve given to the building and the inadequate barns and silos do not explain themselves. The main defect, however, and it is an important one, is that one of the essential points of problem, the public view of the milking of the cows, is in this case entirely ignored. The visitors' gallery seems to afford no view of this process.

In the design placed fourth, the restaurant, a fundamental part of the program, is poorly placed. There is no reason why this should be crowded into one building with the milking parlor and the gallery for the milking, which is also by itself not particularly well arranged. The elevation is perhaps rather commonplace and the plan has less sense of light and air than is desirable.

All four of the designs show a considerable amount of real architectural resource, they are so well thought out and carried through. The jury was greatly pleased and feels that the result of this competition is most encouraging.

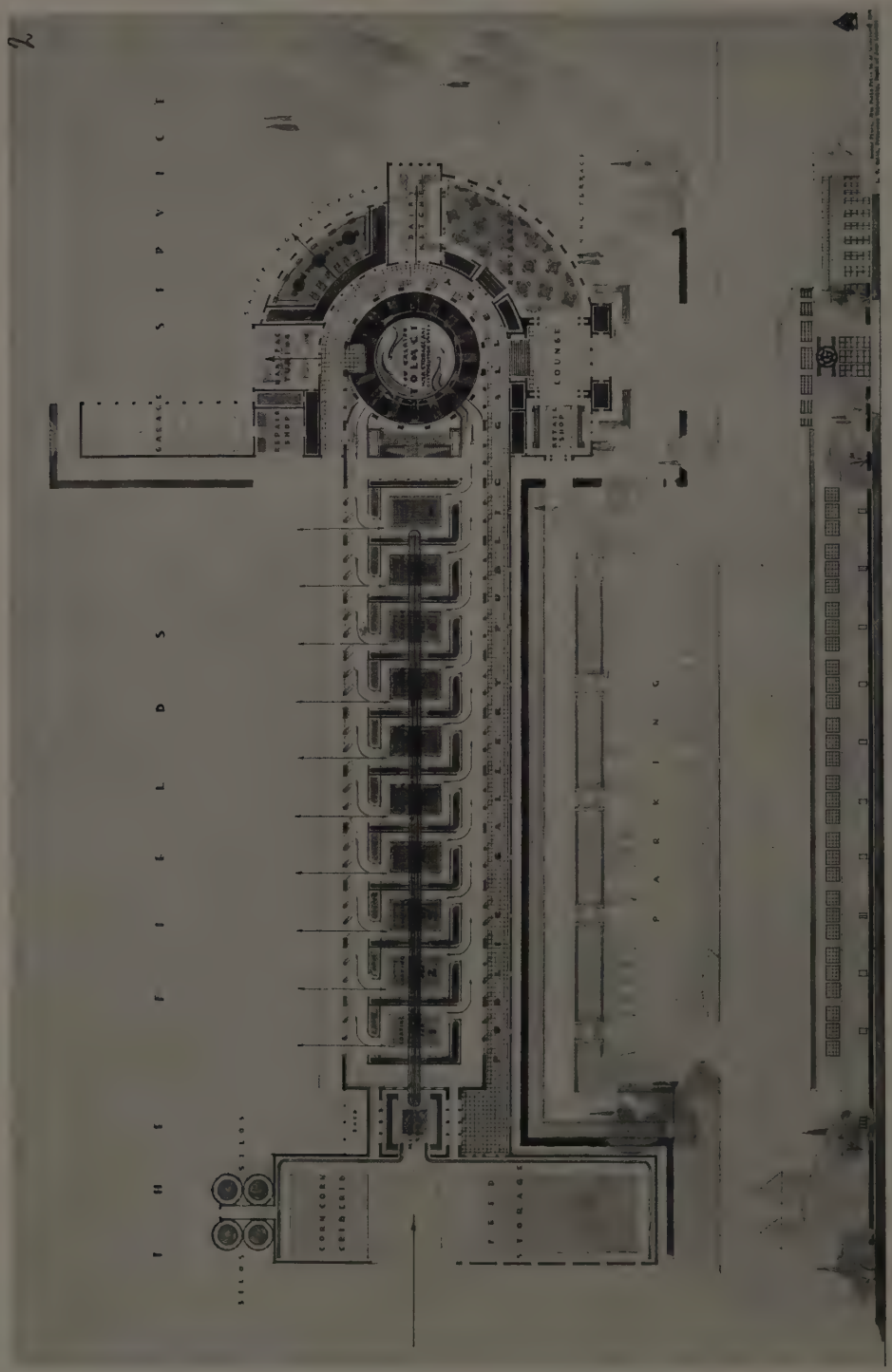
AWARDS IN FIRST COMPETITION

FIRST PLACE: P. M. Heffernan, Harvard University.
SECOND PLACE: L. W. Smith, Princeton University.
THIRD PLACE: A. Waldorf, New York City.
FOURTH PLACE: T. T. Russell, University of Pennsylvania.



FIRST PLACE—P. M. HEFFERNAN, HARVARD UNIVERSITY, PUPIL OF J. J. HAFFNER

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION—A MODEL DAIRY



SECOND PLACE—L. W. SMITH, PRINCETON UNIVERSITY, PUPIL OF JEAN LABATUT
28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION—A MODEL DAIRY

THIRD PLACE—A. WALDORF, NEW YORK CITY, PUPIL OF LLOYD MORGAN

FOURTH PLACE—T. T. RUSSELL, UNIVERSITY OF PENNSYLVANIA, PUPIL OF GEORGES DENGLER

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION—A MODEL DAIRY

AN INDUSTRIAL ART MUSEUM

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION — JUDGMENT JUNE 10, 1935

In analyzing the existing museums devoted to historical, archaeological, scientific or other material, there would seem to be a place for a new type of institution that might function not only as a store house or a library for research, but one that very definitely would keep abreast of products as they are developed.

It is proposed that property at a river's edge is available and that the actual dimensions of land to be occupied will not be determined until a proper solution of the problem is produced, but a maximum of 1,200 feet in length is available.

An important avenue is 800 feet from the river's edge and on this road will be the main access to the museum.

Inasmuch as the design of objects on display is the paramount interest of the observer, any exaggerated architectural display on the building proper will tend to compete with the collections. What is necessary will be areas for the display of material of varying dimensions, competent lighting and a general arrangement that will enable a visitor to study a particular group without being forced to visit sections of no interest to him.

It is understood that the museum is in no sense archaeological. It is a statement of present conditions and experiments.

The main divisions will be:

(A) *Building Materials*

(a) In this section will be found such developments in housing, pre-fabricated dwellings, kitchen appliances, etc., that have been deemed of value as to design and methods of construction.

(b) Various materials, synthetic or natural, so displayed as to indicate possibilities of use, as for example glass bricks, various wall boards, roofing materials and the like.

(B) *Transportation*

Actual railroad cars in section or in whole will be on view, as well as automobiles and aeroplanes. At the river's edge, boats and material concerned with nautical affairs, such as lighthouse equipment, diving apparatus, canal and lock machinery, will be on display.

(C) *Textiles*

Various types of fabric will be shown arranged according to their basis of yarns—cotton, wool, silk, jute as well as the synthetic materials.

(D) *Furniture and Wood-Work in General*

(E) *Metal Work, including*

(a) Jewelry.

(b) Household appliances.

(c) Decorative pieces for use as ornament; objects for general application in which design is a determining factor, as for example, lighting fixtures.

(F) *Glass*

Table glass, decorative glass, structural glass.

The arrangement of the galleries, in view of the size and weight of certain of the exhibits, must make it possible for reasonably simple handling. It can be assumed that under the building and near the water's edge, a freight system is in existence which can serve the museum proper.

In general, stack space for exhibits that are not on display space ,although the complementary services can be rooms.

The administration and clerical departments, together with public refreshment and other services, would be found near the main approach; though, if desired, the river frontage may be devoted in part to an attractive restaurant.

The structures should not exceed two storeys for display space, although the complementary services can be arranged on upper floors.

JURY OF AWARD

Joseph H. Freedlander
Chester H. Aldrich
Archibald M. Brown
John W. Cross
Ely Jacques Kahn
Otto Eggers
William F. Lamb
William Van Alen
Ralph T. Walker

CRITIQUE

BY ELY JACQUES KAHN

The plan of an industrial art museum is necessarily one that requires a fresh concept of museum plan. The somewhat antiquated structure in which objects on display fought vainly for notice, due to the decoration of the building itself, is, of course, passing out of the picture. Here, however, is still a more fresh problem, where products of industry can be shown and studied, where large elements, such as aeroplanes, railroad cars and marine equipment, are to be placed. Smaller objects need galleries more in proportion to their size and scale. There is, moreover, the demand for such sub-divisions that the student may examine one without being forced to walk through tiring galleries on his way to a particular section. There must be fairly generous accommodations for new developments in building materials, requiring ample handling facilities beyond the specific display areas.

The study placed first was that of T. T. Russell, of University of Pennsylvania; a clear cut, intelligent solution that had the merit of simplicity and excellent arrangement of parts. The program specifically warned the competitors that grandiose architecture was not desired; at least, the structure should not dwarf the scale of the exhibits and, in this, Russell has had a most happy conception.

One enters an attractive forecourt that acts as an approach to the various elements, well defined and co-related. The administration and staff offices are divided, a possible criticism, though it is conceivable that the two divisions have different functions and could well permit of the separation. The broad vistas are agreeable, restaurant well placed as are the services.

One particularly happy arrangement is that of the individual units for metal work, textile, glass, etc., which permit well illumined areas for larger objects and smaller spaces for minor pieces. The warmest praise that one can give to this projet is that it explains itself with little need for elaboration in this resumé. It works.

The facade is not as exciting, possibly, as could be desired though, realizing the time permitted to this study, it is only reasonable to assume that with more leisure, a distinguished design would normally develop. As a substantiation of the principle involved in conducting the Paris Prize in this new fashion, here, surely, was one plan that might be pored over for weeks, though it is doubtful if, after this additional work, very much more could be added beyond refinements of drawing, indication and the possibility of complications due to the addition of new ideas and new theories of presentation.

The drawing placed second, that of P. M. Heffernan, Harvard University, has the disadvantage of arranging exhibits on two levels. The approach is blocked by a great stair to the secondary galleries and even on passing through the side aisles, one finds oneself in a long and narrow corridor devoted to secondary displays.

Although the three great halls would be attractive, it seemed to be unfortunate that the main approaches were so complicated. The vistas are lost, even though an im-

mense outdoor exhibit facing the river permitted an interesting possibility of arrangement. The plan, in spite of these critical comments, was orderly and permitted concentration on individual areas. Services and administration were agreeably located.

L. W. Smith, whose drawing was placed third, showed a second floor plan that very clearly indicated certain weaknesses of arrangement. The long, narrow, two storyed exhibition hall is blocked at the end by the Library that, though of importance, could have more readily been located in an upper storey. Visitors passing through the halls on both floors would have to walk considerable distances and have no particularly pleasant outlook or arrangement to relieve the somewhat monotonous repetition of exhibits. Smith does, to be sure, obtain a large amount of floor area as compared to Russell, but at the sacrifice to pleasant disposition. The grouping of the parallel blocks with the court of approximately the same width is not particularly pleasing.

The restaurant is well placed and would act as a focus at the end of the great gallery though, again, there is a question as to whether too important a location has not been given to this element. Administration offices and staff offices are not noted, except that they conceivably could be tucked in the dark corners of the plan. Although there might be some justification for this arrangement, the solution hardly does justice to an important feature of the building. Research rooms are also ignored, though they could have been arranged above the galleries although not indicated in plan. Comparison of this plan with the simple and harmonious scheme of Russell will suggest how the jury felt justified in placing them in their respective positions.

A. Waldorf, who placed fourth in this group, proposed an extremely long hall from which the six galleries open. The arrangement of inner courts that serve little purpose, except to separate the galleries, was deemed unfortunate. These courts are not used to light the galleries and serve mainly to increase the rather long hall into which the visitor enters. One obvious objection to huge halls of this type is that they frighten the observer and seem to demand considerable physical effort. No matter how interested a person may be, it is dangerous to show, immediately, the extent of the collection and, moreover, require so much travelling. Although various entrances are indicated, the question of control does enter and, in practice, it is more than likely that one door would be open for entrance rather than six. The restaurant is far to one side and, as another comment noted by the jury, the water front possibilities have been given little consideration. Another difficulty is that the relatively narrow subdivisions, such as those for transportation and building materials, would seriously restrict exhibits of considerable size in proper display. The great terrace would be a rather uninteresting area that, although it would command respect by reason of its size and scale, would dwarf any exhibit that could conceivably be placed therein.

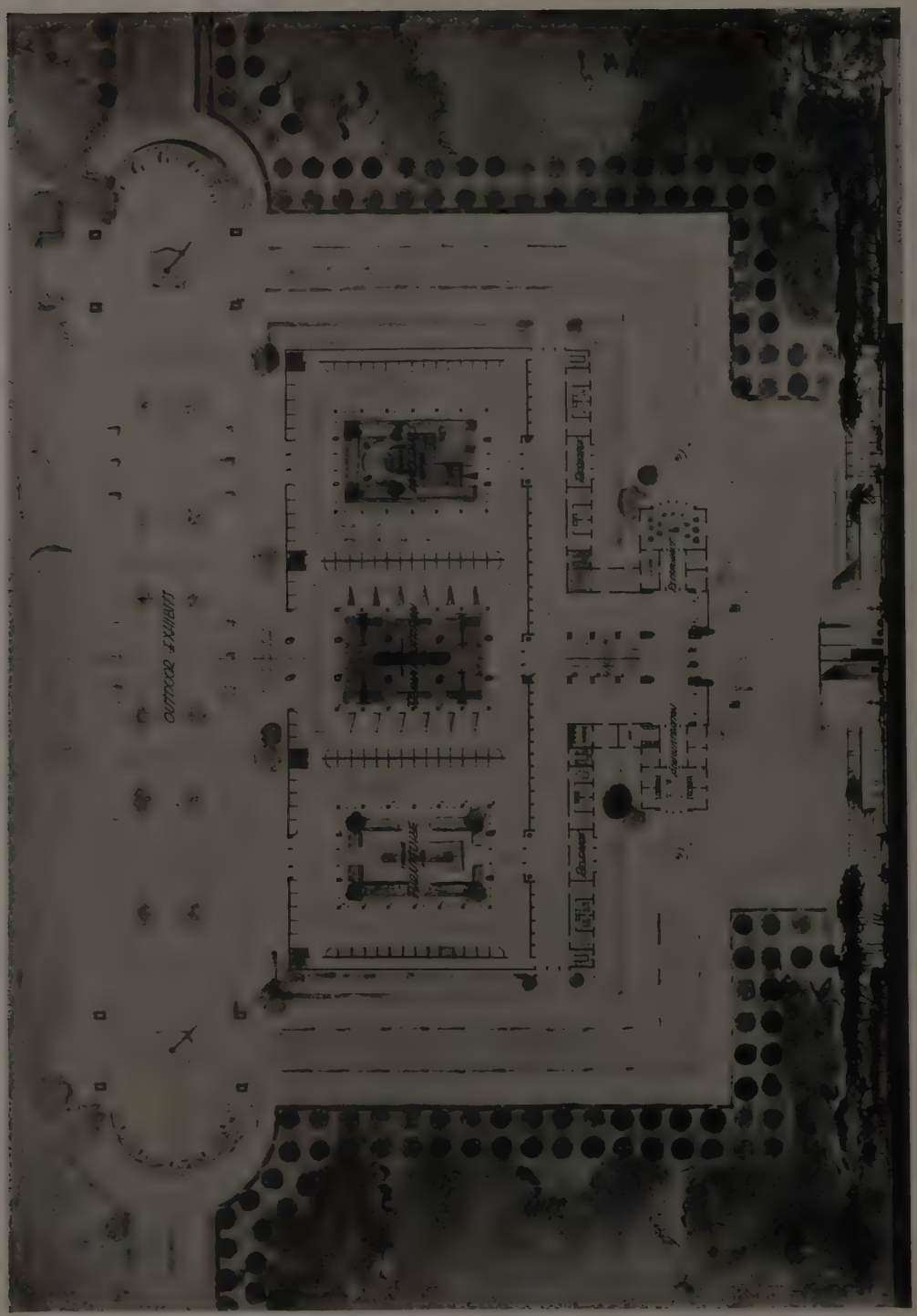
On the whole, these plans, as 36 hour studies, were warmly received. They revealed that the students had been able to accomplish, unaided, serious solutions to difficult problems. They were the most frank statements of the maturity of these men and their capabilities to go further in their work as architects.

AWARDS IN SECOND COMPETITION

FIRST PLACE: T. T. Russell, University of Pennsylvania.
SECOND PLACE: P. M. Heffernan, Harvard University.
THIRD PLACE: L. W. Smith, Princeton University.
FOURTH PLACE: A. Waldorf, New York City.

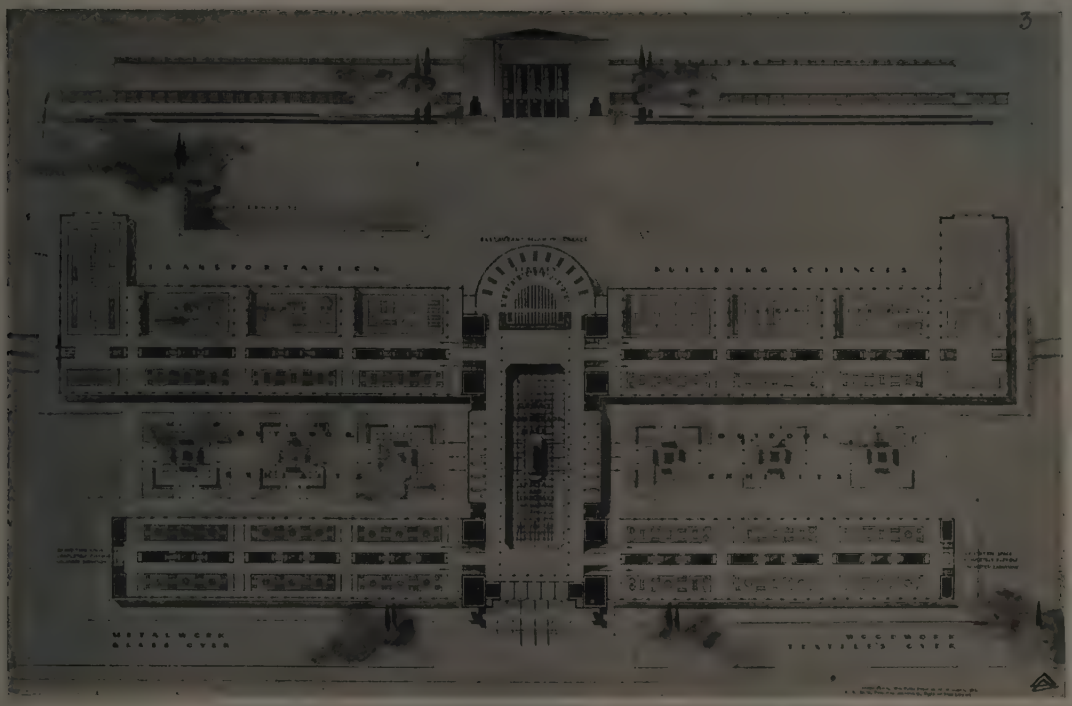
FIRST PLACE—T. T. RUSSELL, UNIVERSITY OF PENNSYLVANIA, PUPIL OF GEORGES DENGLER

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION—AN INDUSTRIAL ART MUSEUM

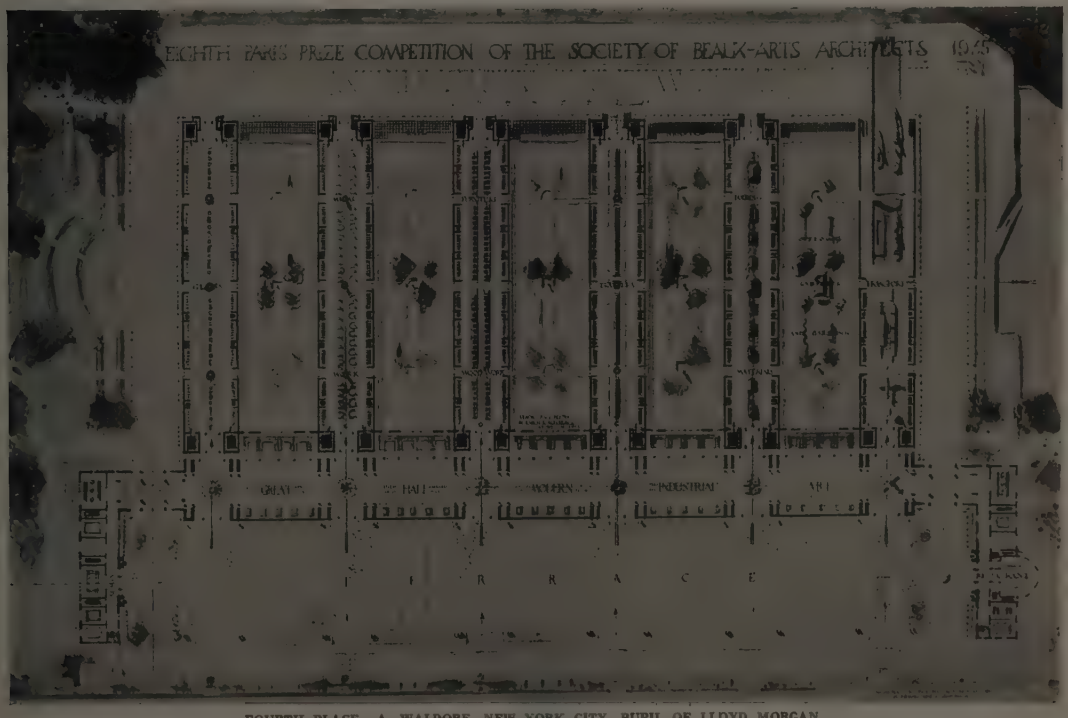


SECOND PLACE P. M. HEFFERNAN, HARVARD UNIVERSITY, PUPIL OF J. J. HAFFNER

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION—AN INDUSTRIAL ART MUSEUM



THIRD PLACE—L. W. SMITH, PRINCETON UNIVERSITY, PUPIL OF JEAN LABATUT



FOURTH PLACE—A. WALDORF, NEW YORK CITY, PUPIL OF LLOYD MORGAN

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION—AN INDUSTRIAL ART MUSEUM

THE AUDITORIUM OF AN OPERA HOUSE

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION — JUDGMENT JUNE 10, 1935

The most important architectural and decorative unit in the plan of an Opera House is the Auditorium and its relation to the Stage, the Proscenium. But equally important are the practical considerations without which no auditorium can properly function—good acoustics, proper visibility of the stage from every part of the "house," facility of exist, and the ease and comfort of the audience.

The subject of this problem, then, is the Auditorium of a large Opera House, which will seat approximately 3,500 people. Of these 1,600 will be on the main floor or orchestra, above which will be arranged the boxes with two balconies above. The proscenium arch, 55 feet wide and 35 feet high, and its relation to the Auditorium should be carefully considered, both as to its function as the frame of the picture presented and as to its importance in throwing out the sound of the orchestra and voice.

While the problem deals only with the Auditorium, the plan should indicate the method of ingress and exit for which ample provision must be made.

In determining the size of the Auditorium an allowance of 9 sq. ft. per person should be made, which includes aisles and orchestra pit; and the total height (not including orchestra pit) must not exceed 90 feet.

JURY OF AWARD

Joseph H. Freedlander
Chester H. Aldrich
Archibald M. Brown
John W. Cross
Otto Eggers
Ely Jacques Kahn
William F. Lamb
William Van Alen
Ralph T. Walker

CRITIQUE

BY JOHN W. CROSS

The final competition for the 28th Paris Prize was very satisfactory, because it demonstrated, beyond any doubt, the advantage of the new system over the traditional method of selecting the prize winner.

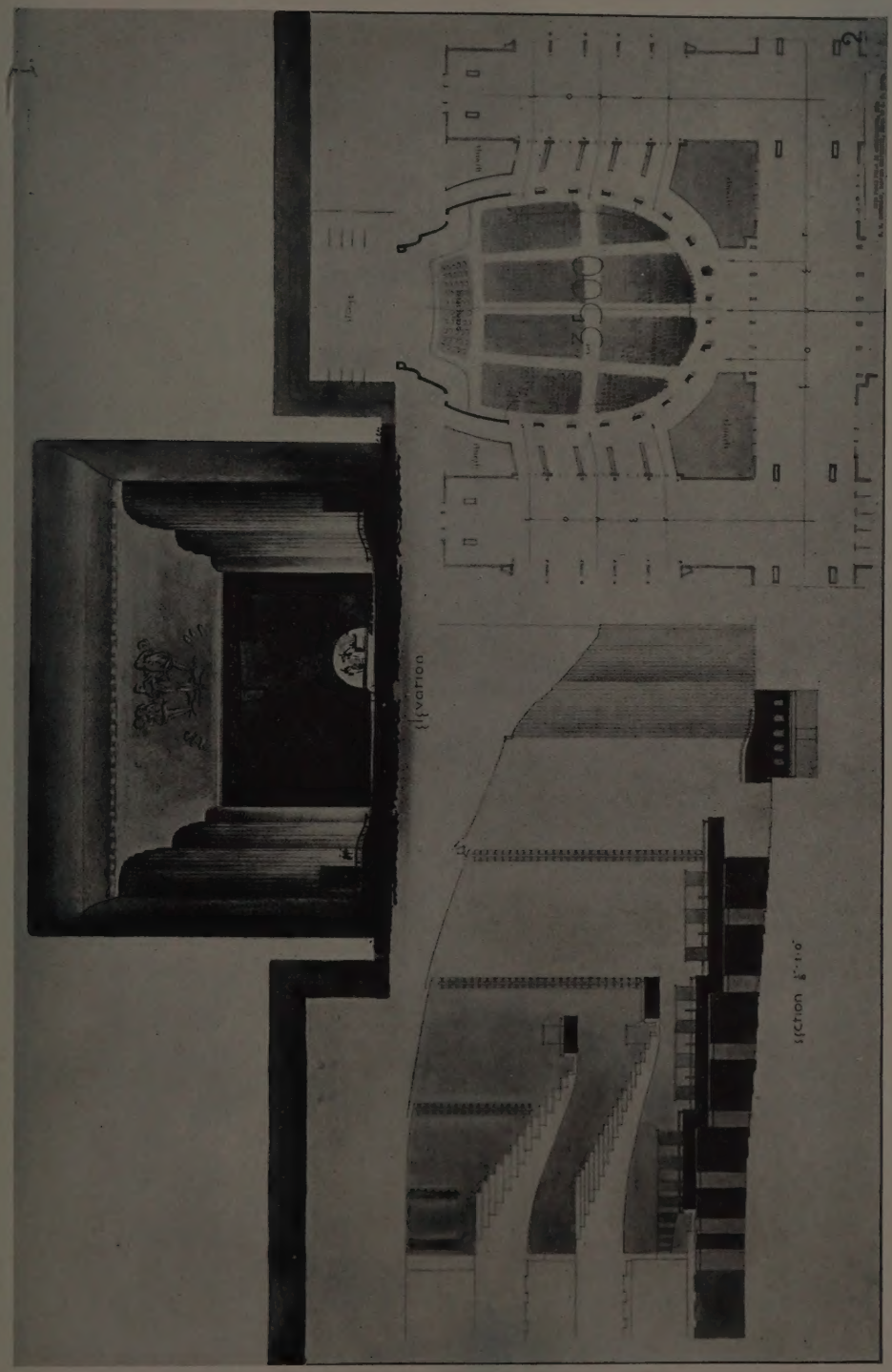
It has been contended that the competitors do not learn as much in these quick sketches, done unaided, as in the old method of a projet worked up with the advice of an instructor, and this no doubt may be true. It is, however, certain that the jury are enabled to judge more surely the qualifications of the contestants; first, to think through a problem logically; and second, to present their solutions lucidly. When the first and second preliminaries were placed alongside of the final sketches, the system was again confirmed.

The final competition was primarily a decorative one; but all architecture must be based on reason, and there are logical necessities in an opera house which must not be neglected. The auditorium has undergone changes of late years, and proved in practice the advantages of these changes. Consequently it is a major fault to design such a building as it was designed a century ago, where many of the spectators in the galleries face one another across the house and see very little of the stage.

In his longitudinal section A. Waldorf shows sight lines embracing the stage from galleries opposite it, but the side galleries were not so designed as to allow any view of the stage. This is the old style opera house which has gone for good, and for good reasons. The treatment of the proscenium is dignified but not distinguished enough to redeem the scheme from its obvious faults. This design was consequently placed fourth.

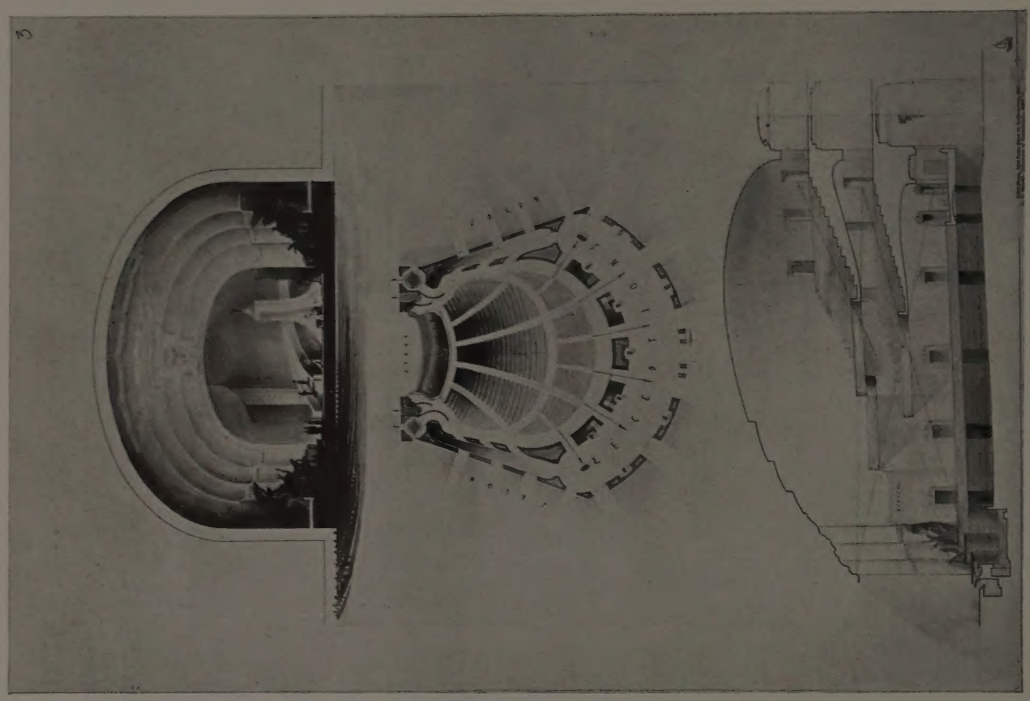
T. T. Russell shaped his house much more in accord with modern ideas of acoustics, though again his galleries are carried too far down the sides, and there is no suggestion of any attempt to treat the auditorium decoratively excepting for an ornamental treatment on each side of the proscenium. Here are silhouetted Titanic winged figures in such profusion as to distract the eye from whatever might be transpiring on the stage. This over emphasis contrasted unfortunately with the paucity of decoration in the remainder of the auditorium creating an unbalanced composition. Russell was awarded third place.

L. W. Smith had an exceedingly simple plan and very practical seating arrangements, only the boxes were extended along the sides. This was not considered a fault in view of the traditional tendency of box-holders to look mostly at one another and very little at the stage. Here, there is an attempt to give an architectural or decorative treatment to the great surfaces of the auditorium. The result is rather hard bitten, the form of the house is lacking in gracefulness and the repetition of quasi pilasters

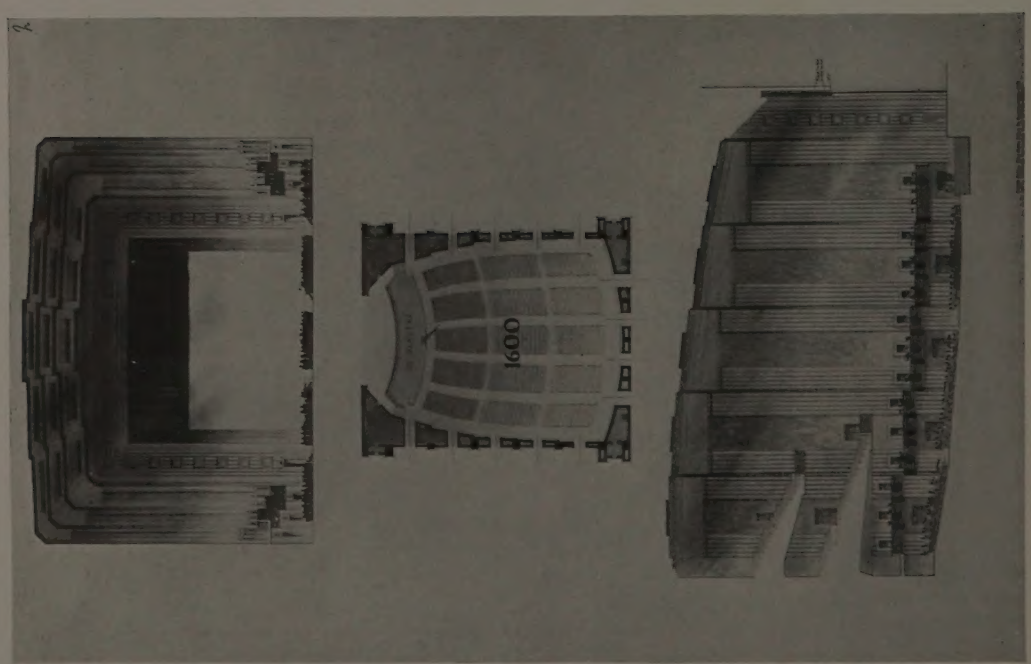


FIRST PLACE—P. M. HEFFERNAN, HARVARD UNIVERSITY, PUPIL OF J. J. HAFFNER

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION—THE AUDITORIUM OF AN OPERA HOUSE



THIRD PLACE—T. T. RUSSELL, UNIVERSITY OF PENNSYLVANIA



SECOND PLACE—L. W. SMITH, PRINCETON UNIVERSITY

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITON—THE AUDITORIUM OF AN OPERA HOUSE

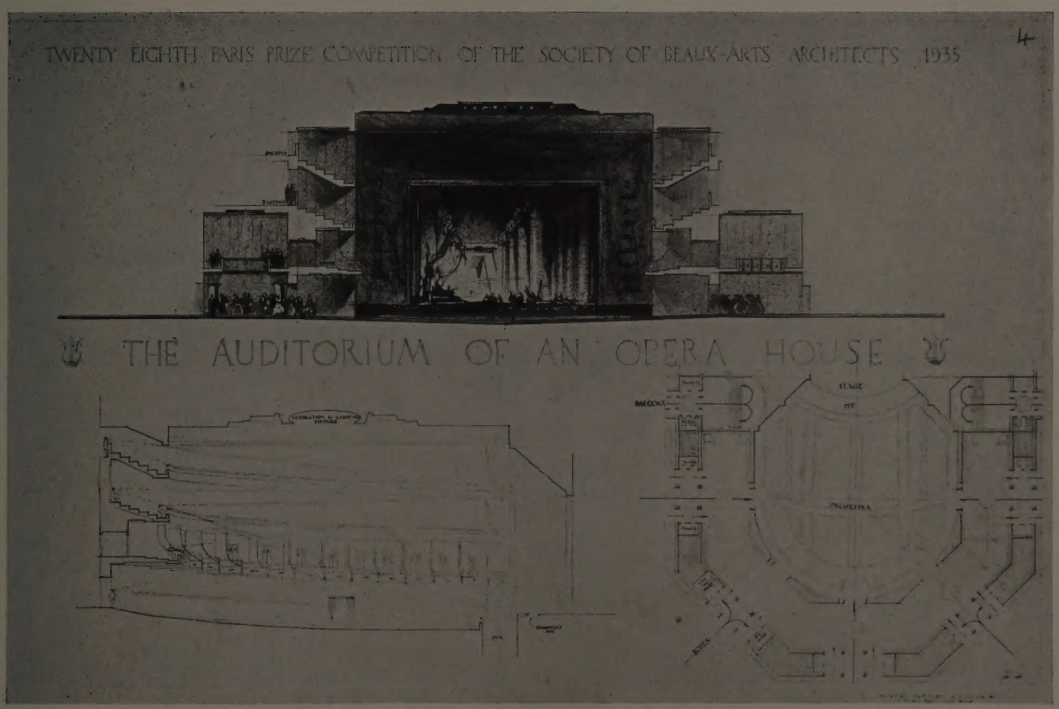
(Continued from page 20)

and truncated cornice sections is not appealing, but at all events it shows a sincere effort to treat adequately and consistently the problem in hand. Smith was placed second.

The first prize was awarded to P. M. Heffernan. The form of his auditorium is graceful in plan and section and accords with developed practice. The galleries are confined to areas facing the stage, only the boxes occuring along the sides, as with L. W. Smith, and similarly justified. The walls and ceilings are not neglected, nor are they overburdened with architectural treatment, but they are nevertheless divided by simple motifs into areas which would give one a sense of surface and rhythm. The proscenium is unusual, restrained and yet decorative, without being distracting. The whole conception is logical and consistent, with a pleasing freedom and restraint combined, which, in the opinion of the jury, entitled him to the prize.

AWARDS IN THIRD COMPETITION

FIRST PLACE: P. M. Heffernan, Harvard University.
SECOND PLACE: L. W. Smith, Princeton University.
THIRD PLACE: T. T. Russell, University of Pennsylvania.
FOURTH PLACE: A. Waldorf, New York City.



FOURTH PLACE—A. WALDORF, NEW YORK CITY, PUPIL OF LLOYD MORGAN

28TH PARIS PRIZE IN ARCHITECTURE FINAL COMPETITION—THE AUDITORIUM OF AN OPERA HOUSE

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